CA 160 Fall 2022

Assignment 3.1

Group Work

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The unity of the object would thus be conceived, not experienced as the correlate of our body's unity.

But can the object be thus detached from the actual conditions under which it is presented to us? One can bring together discursively the notion of the number six, the notion of 'side' and that of equality, and link them together in a formula which is the definition of the cube. But this definition rather puts a question to us than offers us something to conceive. One emerges from blind, symbolic thought only by perceiving the particular spatial entity which bears these predicates all together. It is a question of tracing in thought that particular form which encloses a fragment of space between six equal faces. Now, **if the words 'enclose' and 'between' have a meaning for us, it is because they derive it from our experience as embodied subjects**. **In space *itself* independently of the presence of a psycho-physical subject, there is no direction, no inside and no outside.** A space is 'enclosed' between the sides of a cube as we are enclosed between the walls of our room. In order to be able to conceive the cube, we take up a position in space, now on its surface, now in it, now outside it, and from that moment we see it in perspective. The cube with six equal sides is not only invisible, but inconceivable; it is the cube as it would be for itself; but the cube is not for itself, since it is an object. There is a first order dogmatism, of which analytical reflection rids us, and which consists in asserting that the object is in itself, or absolutely, without wondering what it is. But there is another, which consists in affirming the ostensible significance of the object, without wondering how it enters into our experience.

Incorporating our art pieces – ideas:

We create our art pieces and experience them through touch and sight.

We also imagine these art pieces in our minds, but the final result depends on our bodies – on our skills, the carefulness of our touch, our previous experience with the material or the technique, our bodily memory of how to do certain things. For example, this was my first time using paper mache and I feel my technique affected the final result. From curved it became now more like mountains or hills of paper.

Thinking about the object I created with the ideas from the text, if it wasn't for me and my body and how I experience it, it would not be clear what is the outside of it and what the inside. If I

would be small like Alice (from Alice in Wonderland), I could potentially experience it from the inside and then it would look and feel like a completely different object.